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But my attention has been called to the well-known lines by Ben Jonson on Shakespeare :

But stay, I see thee in the hemisphere
Advanced, and made a constellation there !
Shine forth, thou Star of poets, and with rage,
Or influence, chide, or cheer the drooping stage ;
Which, since thy flight from hence, hath mourn'd
like night,
And despairs day, but for thy volume's light.

Jonson, of course, is here adapting the fable of the Dioscuri, who were metamorphosed into the constellation of Gemini (Hyginus, *Poetikon Astronomikon* 2. 22).

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L'ENCHANTEUR FAUSTUS.

A complete Faust bibliography—a sort of “Corpus Fausti”—is something that all students of the drama and novel would most heartily welcome. Admirable work upon the Faust legend has been done by such men as Engel, Kieseewetter, Faligan, Logeman, Ward and Tille, in the field of Faust bibliography, but the subject still offers great opportunities for research work. Surprises meet the student at every turn in the path of investigation, and frequently he finds himself in an open and entirely unexplored territory. The *German Faust Book*, the *German Wagner Book*, the *English Faust Book*, and the *English Wagner Book* are all texts which still wait for complete elucidation, both as to form and content. Take the *English Faust Book*, for example. No one has yet proved that the first edition of the *English Faust Book* was not printed as late as 1592. Most scholars have contented themselves with accepting it as a fact that the book was first printed between 1588 and 1591 : but there are several considerations which render this position a very difficult one to defend. Ward has considerable to say upon the question in the introduction to his edition of Marlowe's drama of *Dr. Faustus*¹ ; but Ward does not prove anything. Again, it is extremely inter-

esting to hear from a German scholar² that Marlowe's plays were performed in Frankfort-on-the-Main in the year 1592, and it may be that Marlowe's drama of *Dr. Faustus* was among these. Thus far, however, the sources of this information have not been investigated in the manner which they deserve.

Ever since the first appearance of the Faust legend in England, the story has appeared in various forms regularly about every twenty years right down to the nineteenth century. Even in the *Sketch Book* of Washington Irving we see traces of the Faust story (as, for instance, in the tale of the *Spectre Bridegroom*). In 1795 and in 1807 the Faust story was brought out in chap-book form in Worcester, Mass., and in Montpelier, Vt. In 1892 a puppet play of *Dr. Faustus* was performed in Glasgow, Scotland, in which the first scene was laid in a girl's school in America !

The seventeenth and eighteenth centuries were particularly fond of the Faust story as a *story*, and it is to one of these that the present writer wishes to call attention, first, because of its author, and secondly, because of the originality of the story. French scholars are probably well acquainted with the tale, and for them the subject will have but little interest : but to those interested in the bibliography of the *English Faust Book*, the story may not be so familiar.

The author was Anthony Hamilton (1646–1720), the originator of the celebrated *Memoires de la vie du comte de Gramont*. The story is entitled *L'Enchanteur Faustus*, and is printed in most editions of Hamilton's works as the fifth *Conte*. The precise date at which the story was written is not known, but it must have been composed toward the end of Hamilton's life.³ It has been said that English imitations of the tale have been written.⁴ The nearest thing to an “imitation,” so far as the present writer knows, is a direct translation of the French story into English, with the title, *The Enchanter Faustus and Queen Elizabeth*. As Queen Elizabeth was at the height of her glory when the original *English*

¹ Meissner, *Englische Komödianten* (p. 89), Wien, 1884.

² Saintsbury, *Anthony Hamilton*. *Fortnightly Review*, October, 1890.

⁴ *Idem*.

¹ *Old English Drama: Doctor Faustus, Friar Bacon*. Oxford, 1901.

Faust Book and the *English Wagner Book* appeared (1592 and 1594 respectively), the query naturally suggests itself why the authors of those two works did not introduce Queen Elizabeth into their story as the champion of Protestantism against the powers of evil in the shape of Faustus. It would have made a tremendous hit, beyond a doubt! For that brilliant stroke of genius, however, the legend had to wait for the French-Englishman, Catholic, and Jacobite partisan, Count Anthony Hamilton.

Those who are familiar with the *Contes* as they appear in Hamilton's works will recollect at once the outline of the story. Queen Elizabeth summons the renowned conjurer Faustus and requests him to call up before her the celebrated beauties of by-gone days. The queen also bids her favorites Essex and Sidney to attend her, Sidney having the additional duty of describing the beauties in verse as they are brought before the queen. Helen of Troy is, of course, the first one to appear. Then come Miriamne (the wife of Herod), Cleopatra and, lastly, the Fair Rosamond. Faustus, indeed, suggests that the famous Countess of Salisbury be also summoned, but the queen does not favor this idea. Instead she expresses a desire to see the Fair Rosamond a second time. At first Faustus objects strenuously; at last he consents and Rosamond appears once again—but with disastrous results to the noble audience. "Dès qu'elle eut lâché la parole, un violent éclat de tonnerre ébranla tout le palais; une vapeur épaisse et noire emplît la galerie, et plusieurs petits éclairs nouveau-nés serpentoient à droite et à gauche autour de leurs oreilles, et faisoient transir les spectateurs. L'obscurité s'étant enfin dissipée petit à petit, on vit le magicien Faustus, les quatre fers en l'air, écumant comme un sanglier, son bonnet d'un côté, sa baguette de l'autre, et son alcoran magique entre les jambes." The noble Earl of Essex has lost his left eyebrow and the gallant Sidney has been deprived of his "right moustache," while the queen's garments are so permeated with the odor of brimstone that no one dares approach her. After pulling themselves together, the company concludes that they have had enough; the proposition to summon the Countess of Salisbury is laid on the table, and the company disperses.

This outline is probably sufficient to show the

indebtedness of the *conte* to the original tale as it appeared in the *German Faust Book* of 1587.⁵ The Emperor of Germany's place is taken by Queen Elizabeth. Helen of Troy appears in all of the complete versions of the original prose tale. The idea of conjuring up Fair Rosamond and the Countess of Salisbury is, on the other hand, original with Hamilton. The hesitancy with which Faust performs the act of summoning Rosamond a second time strongly suggests the passage in the original Faust book where the students ask Faust to make Helen of Troy appear a second time and are refused the request. The marvellous effect upon the company produced by Elizabeth's attempt to embrace Rosamond suggests to us the scene in Goethe's *Faust*,⁶ where Faust tries to embrace Helen and falls senseless to the ground. The similarity of episode is, of course, merely accidental. No such episode occurs in the original prose tale, while Goethe's drama appeared nearly a century after Hamilton's story.

In this tale Hamilton makes Jane Shore, instead of Eleanor of Guienne, the rival of Fair Rosamond, while the Earl of Essex and Sir Philip Sidney are made contemporary favorites of the queen. But Hamilton cared nothing for these anachronisms. His only desire was to write a lively tale for the entertainment of his charming sister, and he succeeded in this most admirably. As a satire upon Queen Elizabeth it is extremely clever, and makes the story one of the best of the *contes*. It is just the sort of story that a French writer of the seventeenth century could hit off to perfection.

The English translator of Hamilton's story has made one or two attempts to render into English the verses which Sir Philip Sidney composed, but in the main, Hamilton's poetry (of which there is considerable scattered through the narrative), is left severely alone.

The episode concerning Jane Shore has been cut out entirely in the English version. In other passages the French has been badly mistranslated. The following examples will suffice. "Elle étoit envieuse comme un chien" has been rendered

⁵ Whether Hamilton used a later French or English translation cannot be ascertained.

⁶ Part II, Act 1.

"She was as envious as a decayed beauty." In the French, "une duchesse couroit les champs apres son cocher, et un archevêque passoit les heures à faire des vers pour sa servante de cuisine." The corresponding passage in the English reads—"turning an old lord into an old lady, to elope with his cook-maid." In the French, Helen disappears with "un certain sourire entre doux et hazard." In the English, she departs with "a malicious smile." In the French, Elizabeth criticizes Helen severely, ending her criticism with the phrase, "il n'a été permis d'avoir les pieds tournés comme elle." The English translation has it, "Such turned-in toes would have been endured in no other woman." Salome, who is characterized in the French as "sœur du roi et maudite de Dieu," is described in the English version as "the spiteful old maid of a sister." When Faustus conjures up Rosamond for the second time it is quite an effort for him, and Hamilton says that "il fit trois fois le tour à cloche-pied." As if that were not enough the English translator makes him go "three times around the gallery on his hands and feet." From the above quotations it may be readily seen that the light, gay humor of the French is quite lost in the English translation: in fact, it is doubtful whether the vivacious, witty character of the French original can be preserved at all when submitted to the Englishman's sense of humor and expressed in Anglo-Saxon. However that may be, the fact remains that in *L'Enchanteur Faustus* we have one of the best of Hamilton's stories and one of the most original of all the Faustus legends.

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ON OLD ENGLISH LĒOD.

OE. *lēod* is classed among the *i*-stems (Sievers,¹ *Gr.*, 261, 264; Cosijn, *Altwestsächsische Grammatik*, 124. The classification of this word among the *i*-stems is due: (1) to the fact that

OHG. *liut*, pl. *liuti*²; OS. *liud*, pl. *liudi*³; ON. *lyðr* (pl.)⁴ are *i*-stems⁵: (2) to the fact that the nom. acc. pl. are commonly *lēode*. But if we assign *lēod* to the *i*-declension we are brought to the necessity of explaining the absence of umlaut in the radical vowel. All *i*-stems should display umlaut of the radical vowel, if this vowel is capable of being umlauted. "The permanent trace of the original *i*-declension is the umlaut of the radical vowel,"⁶ Cf. *dēd*, *cwēn*, etc., and the few words showing nom. acc. pl. in -e, *Dene*, *Mierce* (-e > *ī*, Got. -*eis*).⁷ WG. *īu* (> *ēu*) appears in WS. as *ēo*; and the umlaut of *ēo* is *īe*, *ī*, *ȳ*. We should, then, suppose that Germ. **leudi* would be in OE. *lied*, *līd*, *lȳd*. But we find it *lēod*, *liod*.

Sievers⁸ sees in *liode* a "halb-umlaut" of *lēode*. He states that in old WS. the umlaut of *ēo* is often *īo*, in place of, or along with the usual *īe*, *ī*, *ȳ*; and that later this *īo* (umlaut of *ēo*) became, together with *īo* from all other sources, *ēo*.⁹ He warns us, however, not to confuse this *īo* with occasional unumlauted forms *īo*, *ēo* in less pure WS. texts. In other words, in a pure WS. text, if the usual umlaut of *ēo* (*īe*) does not appear, but in its stead *īo*, we have a semi-umlaut (*īo*); if the text is not pure WS., we have unumlauted forms, *īo*, *ēo*.

The attempt to read into *īo* a semi-umlaut of *ēo* does not seem justifiable when we bear in mind that very early in the Southern dialect the two sounds *īo* and *ēo* fell together and that the two writings are probably merely orthographic variants.¹⁰

² Braune, *Althochdeutsche Grammatik*, 216. But in OHG. *liut* appears also as a neuter *a*-stem, and sometimes in Otfrid as a feminine. Anm. 4.

³ Holthausen, *Altsächsisches Elementarbuch*, 297. *Liodi* and *liudi* also appear; 103, anm. 1 and 2.

⁴ Kahle, *Altislandisches Elementarbuch*, 267, 4.

⁵ Gothic has no cognate form. **Liudus* is uncertain for Gothic. Cf. Kluge, *Wörterbuch* (under *leute*).

⁶ Bright, *Anglo-Saxon Reader*, 39, note.

⁷ The absence of umlaut in *Seaxe*, *meahte* (also *mīht*) and *geðæht* is explained by the intervention of *h* + consonant. *Gr.*, 100, anm. 1.

⁸ *Gr.*, 261. Cf. 264.

⁹ *Gr.*, 100, 2, and anm. 2.

¹⁰ Bülbring, *Altenglisches Elementarbuch*, 111; Cosijn, *Altwestsächsische Grammatik*, 21. In the Northern dialect the difference between *īo* > *īu* and *ēo* > *ēu* was distinguished

¹ All references to Sievers, *Angelsächsische Grammatik*, 3rd ed., are indicated merely by *Gr.*